

FROM STAGE SENSATION!
TO BOOK SENSATION!
TO SCREEN SENSATION!

CARY GRANT

IN FRANK CAPRA'S

ARSENIC *and* OLD LACE

WITH

RAYMOND MASSEY



JACK CARSON ★ PETER LORRE

PRISCILLA LANE • EDWARD EVERETT HORTON • JAMES GLEASON
JOSEPHINE HULL • JEAN ADAIR • JOHN ALEXANDER

DIRECTED BY FRANK CAPRA

Screen Play by Julius J. and Philip G. Epstein
From the Stage Play by JOSEPH KESSELRING
Produced by Howard Lindsay and Russel Crouse
Music by Max Steiner
A Warner Bros. — First National Picture

FROM **WARNERS!!!**



YOUR
KILLER-
DILLER
CAMPAIGN



FOR THIS SUPER

CHILLER-
DILLER
LAUGH SHOW!



Sell the thrills - CHILLS - LAUGHS - THIS WAY!!!

5-Day Newspaper Contest Sells Film's Success Story

Warners' "Arsenic and Old Lace" was adapted from the popular stage play of the same name which ran for more than four years on Broadway and for years on the road. This contest emphasizes your consistently high quality product, selling "Arsenic" as another Warners' success which had its origin behind the footlights. Arrange for contest to run for 5 days in local newspaper, at least one week in advance of your playdate. Your lead story follows:

'REMEMBER WHEN ?'

Probably no other subject is more likely to induce nostalgia than talk about the theatre and its past hits. And nothing can beat the immense satisfaction to be gained when you suddenly remember that elusive title of a hit of yesteryear. On the theory that

everyone loves the theatre as much as he does, your Contest Editor brings you this contest which combines fun, nostalgia and a chance to test your theatrical memory.

Warner Bros.' new comedy hit, "Arsenic and Old Lace," was based on the tremendously successful stage play of the same name, written by Joseph Kesselring and produced for a Broadway run of more than four years by Howard Lindsay and Russel Crouse. But "Arsenic and Old Lace" is just one of many successful screen hits which had their origin behind the footlights instead of before the klieg-lights. Starting today, this newspaper will reproduce here well-known scenes from screen hits based on former stage plays. There will be five (5) in all. If you can name all five correctly, guest seats will be yours for (Name of City) opening of Warner Bros.' "Arsenic and Old Lace," at the Strand Theatre. In case of tie, winners will be decided on the basis of the best letter of 25 words or less stating why you want to see "Arsenic and Old Lace."

Stir up your memory and have some fun. Start now by filling in today's answer.

ANSWERS:

- 1st DAY:
"Old Acquaintance"
- 2nd DAY:
"Janie"
- 3rd DAY:
"The Man Who Came To Dinner"
- 4th DAY:
"No Time for Comedy"
- 5th DAY:
"Arsenic and Old Lace"



1st DAY—Bette Davis and Gig Young in (.....)



2nd DAY—Joyce Reynolds in (.....)

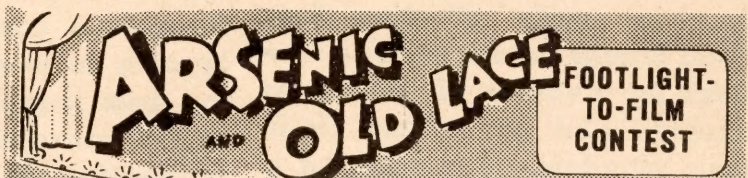
Have newspaper set captions. Everything else on one mat. Order "Arsenic" Contest Mat 502B, 75c, from Warners' Campaign Plan Editor, 321 W. 44 St., New York 18.



3rd DAY—Ann Sheridan and Monty Woolley in (.....)



4th DAY—Rosalind Russell and James Stewart in (.....)



5th DAY—Cary Grant and Raymond Massey in (.....)

RESISTOL STARS JACK CARSON IN 4-WAY HAT PROMOTION



Resistol Hats are featuring Jack Carson, with credit to "Arsenic and Old Lace," in counter and window cards as illustrated at left. These cards can form the basis for window and counter displays in local Resistol outlets. Illustrated (right) is a full-page ad which appeared in various trade papers including *Hat Life Magazine*, *Men's Wear*, and others. Also available, free, in limited quantities are 2 ad mats (not illustrated) for use by local Resistol Hat dealers as newspaper insertions. The sizes are: 1 Col. x 8" (112 lines); and 2 Col. x 8" (224 lines). 4-page insert folders featuring Jack Carson and other Warners' stars with space for local dealer's imprint are also available.

Additional copies of this folder are available, free, in moderate quantities. For display cards, ad mats and insert folders as described, write to:

Mr. Irving Pierce, Advertising Manager, Byer-Rolnick, Garland, Texas



A Stunt-a-Day These Easy Ways:

Berry Contest

The common variety of elderberry, which grows all over the country, is the berry used by the daffy Brewster sisters in "Arsenic and Old Lace" for their friendly wine which, when spiked with arsenic, accounts for 13 of the 25 corpses which are piled up in the film. This same berry, however, is receiving wide attention from Food Editors as a legitimate food basis for a variety of wholesome desserts and beverages. Tie-in your playdate by sponsoring a local contest for the best Elderberry Recipe. Contestants should submit their sample foods on a specified date at your theatre to a board of judges composed of either local officials or, if preferable, members of your audience. A War Bond prize can be offered to the grand winner with guest seats to runners-up. Arrange for newspaper coverage and be sure to tie in your playdate.

Doily Imprints

The "Old Lace" of the title is easily exploited by purchasing, locally, a simple paper doily and rubber-stamping with a credit for your playdate. Doilies can then

be distributed among local restaurants, drugstores or any other eating places.

Local Legends

25 corpses are buried in the cellar of the Brewster home in Brooklyn, according to "Arsenic and Old Lace." But many other communities have their own local "Haunted Houses" and mysterious legends. Sponsor a contest for the best legends in your community. For the best legend submitted, you might arrange for newspaper publication of winning legend and photo break of "Haunted House" with War Bond Prize to winner and guest seats to runners-up. Be sure to tie in your playdate. A lobby display for advance or current showing should prove additionally effective.

Street Bally

Arrange for two innocent looking little old ladies to distribute a limited number of small bottles of elderberry wine at busy intersection, with printed label or wrapper, reading: "WARNING! DON'T SHAKE (with laughter) BEFORE seeing 'Arsenic and Old Lace.' Save your laughs for Friday at the Strand!"

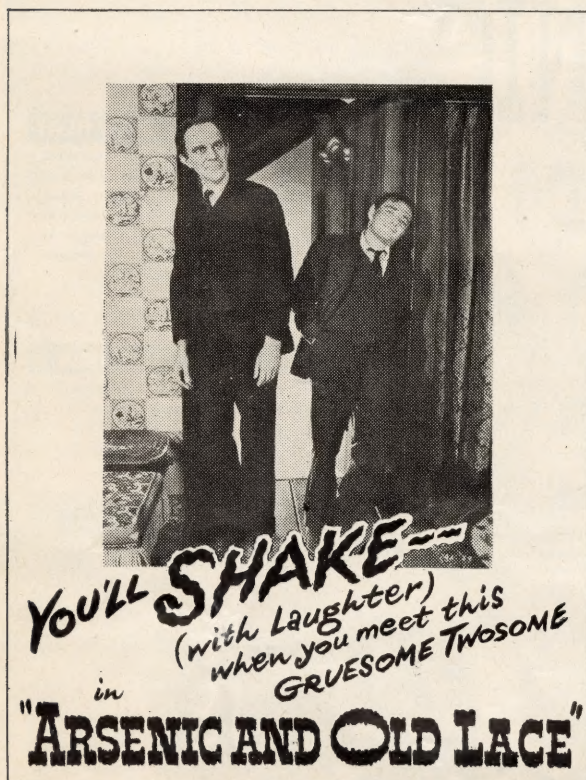
CARTOON FEATURE FOR NEWSPAPER INTEREST

Use this popular feature for your local newspaper or blow up and color for lobby display. Available as 2-Column mat. Order "Arsenic" Cartoon Mat No. 201B, 30c, from Warner Bros. Campaign Plan Editor, 321 W. 44 St., New York 18, New York.



Teaser Scare Cards For Advance Lobby

Easy to make, and effective for advance lobby bally are teaser cards such as the one illustrated below. These should be painted green, or lit by a green light, and spotted in unexpected places around lobby, as you turn a dark corner, on stairways, in lounges, etc. This same idea can also be adapted for 1-Column teaser ads to run in your local newspapers. You can use special stills suggested here, or any others from your Branch Set. In addition to the line used in the illustration, use following tags:



Cary Grant: (Still AL-106—in Branch Set) "Insanity doesn't run in our family — it gallops! in 'ARSENIC AND OLD LACE' "

Josephine Hull and Jean Adair: (Still AL 17X) "You'll DIE—(laughing) when these two Brooklyn Borgias get together in 'ARSENIC AND OLD LACE' "

Group scene: (Still AL 65) "It's the nuts!—All of 'em—in 'ARSENIC AND OLD LACE' "

Jack Carson: (Still AL 543) "They don't need a cop—they need a nut house in 'ARSENIC AND OLD LACE' "

Still illustrated is Still AL-59. Order all stills — 10c each — from Warner Bros.' Still Editor, 321 W. 44 St., New York 18, N. Y.



RADIO CORNER

1-MINUTE SPOT

MUSIC: (FEW BARS OF INTRODUCTORY MOOD MUSIC INDICATING IMPENDING HORROR, VILLAINOUS DOINGS) (FADE)

ANN.: (SLOW. MENACING) Don't . . . miss . . . it! . . . It's . . . a . . .

WOMAN: (OFF) (SCREAMS SHRILLY)

ANN.: (NORMAL TONE) Yeah—that's it!—it's a scream! From the funniest play of our time . . . comes the laughingest picture of all time! . . . It's Frank Capra's "ARSENIC AND OLD LACE," starring Cary Grant . . . with a topnotch, chuckle-making, supporting cast . . . including Raymond Massey, Peter Lorre, Jack Carson and Priscilla Lane . . . It's a mixture of blood-curdling laughs and chills . . . the daffiest, laffiest comedy that ever hit town . . . In a word, it's MURDER!—But murder with a brand new twist . . . with a shiver for every smile . . . a laugh for every chill . . . Don't miss it when it opens Friday at the Strand Theatre. Remember—it's Warner Bros.' chuckle champion of 'em all—Frank Capra's "ARSENIC AND OLD LACE," . . . at the Strand Theatre . . . Friday!

Lobby Setpiece

The film version of "Arsenic and Old Lace" combines laughs and chills in equal proportion and should be heralded, therefore, from both angles. Also important to the exhibitor is the fact that "Arsenic," more than any other picture of recent months, offers some of the funniest and most eloquent stills which can be used with a minimum of copy for an effective lobby setpiece.

Illustrated here is a simple and telling arrangement of stills and copy which can be easily duplicated for your advance lobby display. The color scheme used by the New York Strand Theatre for their advance lobby setpiece caused much comment and can be used as the basis of your own display. The background was canary buff, and the title "Arsenic and Old Lace," was in cobalt blue. Cary Grant's credit was in navy blue, with all other credits in magenta.

For stills as illustrated, order "Arsenic Setpiece Stills"—set of 4 — 40c — from Warner Bros.' Still Editor, 321 W. 44 St., New York 18, N. Y.

Public Service Aids



FROM
WARNER BROS.
EDUCATIONAL BUREAU

"Arsenic and Old Lace" is the latest Warner Bros. film to benefit from special promotional tie-ups in fields designed to create new audiences for your theatre. This includes educational tie-ups which reach thousands of public libraries, school and college libraries, bookstores, secondary schools, NEA departments, Scholastic Magazine, etc., as well as many other community centers. Both exhibitors and educational personnel alike have reported the tremendous success of the Warners' public service aids as used for previous films and all emphasize that these aids and services have made a real contribution to film promotion. Here are the special promotions for "Arsenic and Old Lace."

WARNERS' POSTER ▶▶

This two-color "Arsenic and Old Lace" poster (illustrated at right), tying in the movie and the printed book, is distributed by Warners to schools, colleges, libraries, bookstores, etc., all over the country. Tie in locally on this poster, for display alone or in combination with the Pocket Book edition of the play (illustrated below) and with scene stills from your Branch set. A limited number of these posters are available at 5c each. Order "Arsenic Book Poster" from Warner Bros.' Campaign Plan Editor, 321 W. 44th St., New York 18, N. Y. Make sure your local bookstores check with Pocket Books, Inc., in New York to see that they get adequate distribution of the book. Also, be sure to tie-in your playdate.

ARSENIC AND OLD LACE

FROM STAGE PLAY
For almost four years, "ARSENIC AND OLD LACE", one of the most successful stage comedies, played to delighted theatre audiences in New York, Boston, Chicago, San Francisco and other cities throughout the United States.

TO BOOK VERSION
Following the stage presentation, thousands of readers enjoyed the play in book form, now available in a Pocket Book edition.

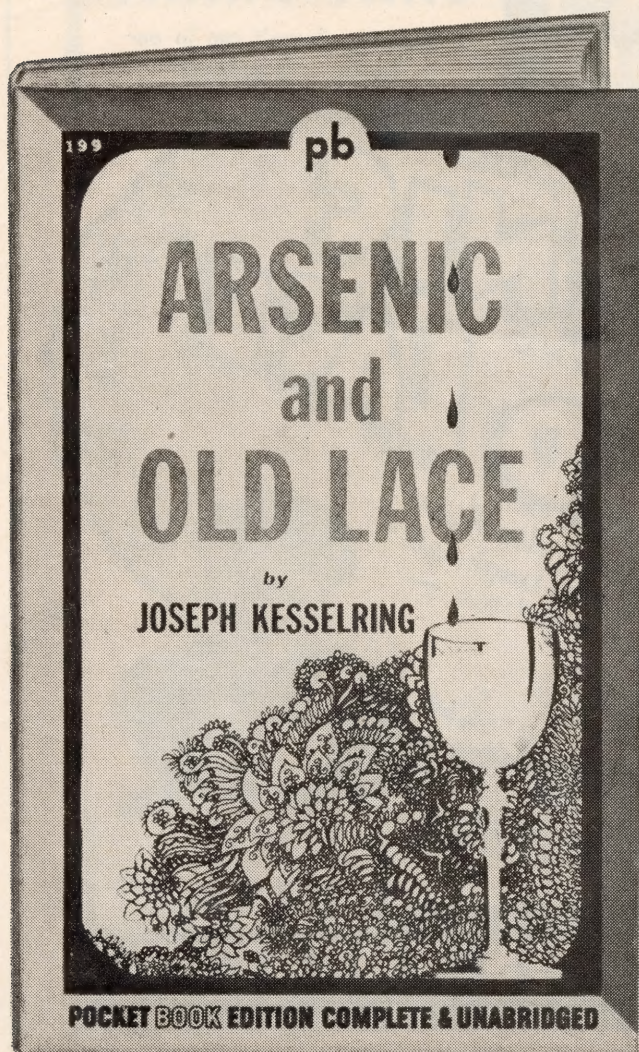
TO MOTION PICTURE
Now, Arsenic and Old Lace has been made into a rollicking motion picture. Noted here are representative scenes from the film.

Mortimer Brewster faces his renegade brother Jonathan (Raymond Massey) and recounts their youthful adventures, while the revengeful Jonathan and two delightfully funny and fascinated Brewster sisters look on.

Theodore Roosevelt Brewster demands his presidential rights in a brisk and forthright speech to his sisters and their unwelcome guests.

SEE THE PICTURE READ THE BOOK

A LIBRARY SERVICE OF WARNER BROS. PICTURES



◀◀ 2 POCKET BOOK TIE-UPS

1. Pocket Book Promotion: Pocket Books, Inc., publishers of the 25c reprint edition of "Arsenic and Old Lace" (illustrated, left), are arranging special dealer displays on this title, using stills from the picture, in key cities throughout the country. They have a large printing of the book ready and will make these displays available for bookshops as long as the edition holds out. Make sure your local bookshops, drug stores and other Pocket Book outlets take full advantage of this opportunity for an interesting display, being certain to tie-in your playdate.

2. Pocket Book—NEA Art Department Contest: In one of the first contests of its kind ever to tie in with the NEA Department of Art Education, Pocket Books, in cooperation with Warner Bros.' Educational Bureau, is offering a special book jacket design contest to members of the NEA Department of Art and to others in the art field throughout the country. Contestants are asked to design a special book jacket for "Arsenic and Old Lace" which will express the spirit of the picture. The jacket will be essentially a motion picture edition jacket. Entries are to be submitted directly to Educational Bureau, Warner Bros. Pictures, and judges will be Pocket Books and Warner Bros. Among special awards will be a \$25 cash prize or War Bond as well as a choice of any 30 Pocket Books for a second winner. You can tie in locally with this contest by contacting schools, colleges and art schools, advising them of the contest, and offering guest seats to your playdate for local winners. Arrange for local newspaper coverage, and be sure to mention your playdate.

A SCREEN HERO IS MADE

(To Do Everything And Anything!)



Cary Grant claims to know the reason behind Hollywood's shortage of leading men. Says the popular actor: "Take a look at this camera record of what a leading man has to go through. Then tell me why any man with a modicum of sense wouldn't prefer some good, hard, honest labor?"

Having emerged (all in one piece!) from the filming of Warner Bros.' comedy hit, "Arsenic and Old Lace," in which he stars, Cary is firm in the belief that screen heroes are made, not born. For proof, he offers the accompanying photographic record of what he endured for art's sake.

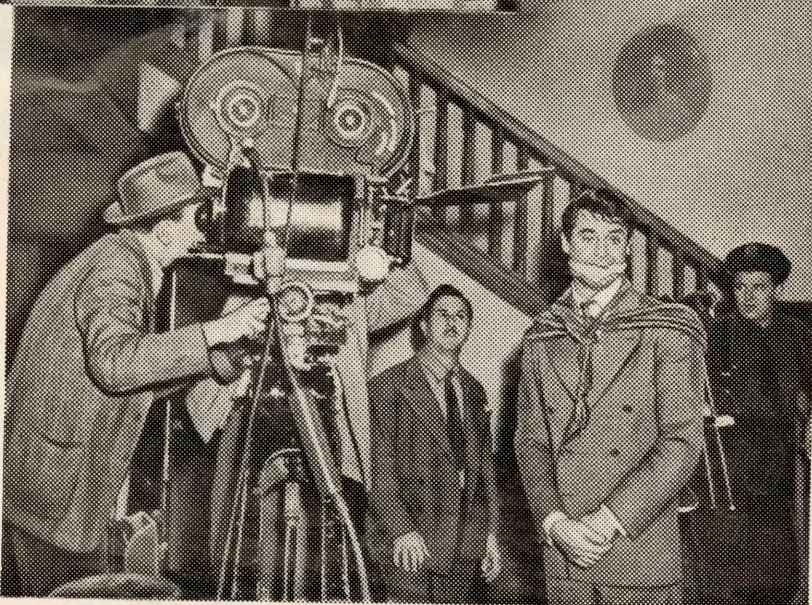
To aspiring film heroes, Cary names three necessary requisites for success, based, he says, on painful—very painful—experience. They are: a stout heart, a strong constitution and, above all, an extraordinary resistance to physical disaster.

1. "There's nothing like starting a day's work right," says Cary as he freshens up prior to facing the camera. Where most leading men would have to worry about camera angles, the star of "Arsenic and Old Lace" had no such concern. Hollywood's cameramen agree that from any angle he looks good to the femme fans.

2. "Producer-Director Frank Capra is a one-man blockade when it comes to making changes he doesn't approve," Cary explains. "So it wasn't disrespect for a fighting opponent that made me look twice at the scene he had mapped out for me that day. It was downright incredulity."



3. "In fact, when I realized Capra wasn't kidding, I let him have it. 'After all, I argued, 'I'm a leading man. You can't do this to me! I won't have it! I'll take it up with the Warners! I'll ...' Well, I simply refused to play the scene."



4. "As I was saying, Capra is a fighting man. You see what I mean?"

5. "We played that scene, all right. And we added a lot more that wasn't in the script, too. Now that I look back on it, I don't think I'd have minded so much if it weren't for something I learned all the way back in my early vaudeville days. A leading man has got to keep his dignity. What I want to know now is, *how*?"



6. "The next thing I knew, Capra took that big guy, Jack Carson, and gave him special boxing lessons — with *my* chin as the punching bag. I ask you — how much can a man learn if his opponent's bound and gagged?"



7. "'Listen,' I said when they finally undid the gag. 'How much can a leading man take? I'm finished. I quit. Let me out of here!' No sooner said than done. In another minute, I was not only down—I was out."



8. "There are four lunatics in 'Arsenic and Old Lace,' but you can take my word for it — *I'm* not one of them," vows Cary. "Or, on second thought, what do *you* think?"



9. "Believe it or not," concludes the star, "we finished the film, my dignity notwithstanding!" And here Cary is shown leaving the studio after a full day's work, proving that, after all, anything can—and usually does—happen in an actor's life. It's all in the day's work, folks. Now, who was it who said something about wanting to be a leading man?

Ads?

CE MAGAZINE

Full Page Ads Appearing Regularly in Leading National Magazines!

On April 18th, 1942, the first installment of a vengeance-debt was paid. American bombers blasted Tokyo.

To bring you the story behind the story of this memorable event, Warner Bros. will not to the skies, but *under the sea*—to bring you a story heroic beyond belief!

For 'DESTINATION TOKYO' is the all-exciting adventure of the U.S. Submarine *Copperhead*, her skipper and her crew... whose almost incredible daring played so vital a part in the action.

'DESTINATION TOKYO' is superb entertainment... a magnificent picture. It is also an adventure in 'applied Americanism'.

For like Warner Bros.' 'Casablanca' and 'Air Force'... 'Mission to Moscow' and 'Action in the North Atlantic'... 'This Is The Army'... 'Watch on the Rhine' and 'Princess O'Rourke'... 'DESTINATION TOKYO' breathes with the living, invincible spirit of a free people. Be sure to see it.

ON TOKYO

WARNER BROS.

JACK L. WARNER, Executive Producer

"an enviable record for combining good citizenship with good picture-making"—*New York Times*

GARY GRANT
JOHN GARFIELD

DESTINATION TOKYO

CAST: CLARK HUTTON, ANDERSON, JOYCE REYNOLDS, ALAN HALE, WILLIAM HENRY, ROBERT BENCHLEY, CHARLES COUEN, JANE WYMAN, JACK CARSON, ROBERT CUMMINGS, JACK CAISON, "PRINCESS O'ROURKE"

Princess O'ROURKE

"Was ist das monkey-business?"

BETTER skip it, Wotan. Frankly, 'PRINCESS O'ROURKE' isn't your kind of motion picture.

We at Warner Bros. made 'PRINCESS O'ROURKE' for folks with a sense of humor—and if you ever had one, a sense of citizenship has killed it.

made this picture for people who laugh—even while they go about the world of your breed.

'PRINCESS O'ROURKE' is a comedy. It's the kind of delightful story that makes us as proud as we are of 'Casablanca', 'Air Force', 'Mission to Moscow', 'This Is The Army', 'Watch on the Rhine'... 'The Constant Nymph' and 'Thank Your Lucky Stars'.

Because, in keeping with Warner Bros.' wartime policy, it's more than splendid entertainment. For while 'PRINCESS O'ROURKE' keeps you shutting between smiles and chuckles and laughter, it also reminds you that 'Americanism' is another word for 'freedom'.

'PRINCESS O'ROURKE' is grand and gay, happy-go-lucky and lovable. It's due out at your local theatre—and you'll miss it at your own risk!

WARNER BROS.

JACK L. WARNER, Executive Producer

"an enviable record for combining good citizenship with good picture-making"—*N.Y. Times*



Just in Case

you've wondered why so many people are going around with large, happy smiles and their hearts going bumpety-BUMP!

They've just seen JANIE! And as a Warner Bros. picture, she's even more heart-warming and more hilarious than the play that ran two solid years on Broadway!

JANIE is the teen-age daughter of an American family, who sets her father, her mother and the United States Army on their ears. (And as the picture closes, she's about to go to work on the Marines.)

When you've met her, you'll leave the theater with a great big smile on your lips—a smile that's going to come back every time you think of JANIE, for a long, long time to come!

We've made a lot of pictures, here at Warner Bros., that reflected America's greatness.

But JANIE, as much as "Destination Tokyo" or "The Adventures of Mark Twain", is a rousing cheer for the things that make America American... and another example of how to combine "good picture-making with good citizenship."

WARNER BROS.

JACK L. WARNER, EXECUTIVE PRODUCER



Special prints of JANIE have already been delivered gratis—to the Army, for showing to men in combat areas, isolated outposts and Red Cross hospitals.

JOYCE REYNOLDS ROBERT HUTTON EDWARD ARNOLD ANN HARDING ROBERT BENCHLEY ALAN HALE ALEX GOTTLIEB Producer Directed by MICHAEL CURTIZ

Other Current Warner Bros. Productions:
THE ADVENTURES OF MARK TWAIN MR. SKEFFINGTON MASK OF DIMITRIOS CASABLANCA BETWEEN TWO WORLDS PASSAGE TO MARSEILLE DESTINATION TOKYO WATCH ON THE RHINE

the public is being told of the Warner
American way of motion picture making.



Riotous 'Arsenic and Old Lace' Coming to Strand Theatre Friday

(Advance Theatre Story)

"Don't try to be funny until you are an accomplished student of the drama." This has long been the counsel advanced by theatrical directors who hold, from sound experience, that good comedy is far more difficult to achieve than drama.

Advice to the contrary notwithstanding, some time back the Messrs. Howard Lindsay and Russel Crouse took Joseph Kesselring's "Arsenic and Old Lace," originally written as a straight melodrama, and turned it into an hilarious comedy hit which ran on Broadway for over four years. The fact is, even Kesselring didn't know about the transition until opening night.

In short order, the perspicacious Warner Bros. had purchased the film rights to the play and had put to work on the screen adaptation two masters of the art of screen writing — that inimitable team of twins — Julius J. and Philip G. Epstein. With ever-increasing perspicacity they further arranged with veteran film-maker Frank Capra to produce and direct the screen version of the comedy. The riotous result, retaining the original title of "Arsenic and Old Lace," stars Cary Grant and comes to the Strand on Friday.

The film version has jostled the plot of the stage play a bit, completely reversing the romantic situation, thus creating even more laughs than originally. On the screen the story opens with Cary Grant (Mortimer Brewster) and Priscilla Lane (Elaine Harper), the pretty girl next door, being married in City Hall and the couple's quandary arises from the supposition that Grant is the victim of hereditary insanity. Everything works out satisfactorily, however, when the Brewster sisters reveal that Mortimer is not really their nephew but the son of a chef on an ocean liner—or, as he calls himself, "a son of a Sea Cook."

Josephine Hull and Jean Adair, members of the original New York stage cast, again play the two lovable but completely daft aunts. John Alexander appears again as "Teddy" Roosevelt, his part in the stage play.

Other members of the excellent supporting cast include Raymond Massey in a Boris Karloff type of role; Peter Lorre, as his sinister accomplice; Jack Carson as the cop, O'Hara; James Gleason as Inspector Rooney; Edward Everett Horton as Mr. Witherspoon, superintendent of the booby hatch, Happydale; Edward McNamara, Edward McWade and Charles Lane.

Perc Westmore was the film's make-up artist.

**Don't miss special
Cary Grant feature
on page seven in this
press book.**



Still AL 519; Mat 204—30c
DRAMATIC CRITIC, Mortimer Brewster (as played by Cary Grant), is involved in doings both hilarious and eerie at his Brooklyn home, in Warner Bros. comedy hit "Arsenic and Old Lace," coming to the Strand on Friday.

'Arsenic and Old Lace' Now at Strand Theatre

(Current Theatre Story)

Off the record, they get away with murder at Warner Bros. Not one murder, either, but twenty-five!

They're all in "Arsenic and Old Lace," a comedy, if you please, which deals with killings, madness and love, and which is confidently intended to slay audiences with laughter when it arrives at the Strand Theatre Friday.

Briefly, it deals with Cary Grant's two mad maiden aunts, and their frenzy to kill more old gentlemen than Cary's brother, Raymond Massey, has already killed.

For most of the film, aunts and nephew go along neck and neck, with twelve corpses accounted for apiece. It's only in the stretch that the ladies' fine capacity for

disposing of men via a glass of wine liberally spiked with arsenic, wins out, and they emerge triumphant, with the winning thirteenth corpse.

They're insane, of course

So is Massey. And so is a character who wanders in and out of the film under the pleasant misapprehension that he is President "Teddy" Roosevelt.

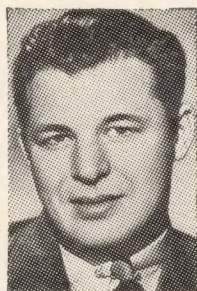
It's through such confusion as this that Cary, freshly married to Priscilla Lane, tries and tries to stabilize his marriage.

The excellent cast includes three members of the original stage company — Josephine Hull and Jean Adair, as the zany aunts (Abby and Martha Brewster), and John Alexander, the bugle-toting "Teddy" Roosevelt.

Sinister Peter Lorre plays Dr. Einstein, accomplice of the criminally insane and murderous Jonathan Brewster (Raymond Massey) and Jack Carson is cast as a sensitive cop with playwriting ambitions.

Other outstanding players in the film are James Gleason as Inspector Rooney; Edward Everett Horton as Mr. Witherspoon, superintendent of a much-needed booby hatch, Happydale; Edward McWade, Edward McNamara and Charles Lane.

The film was adapted by Julius J. and Philip G. Epstein from the successful New York stage play. Frank Capra produced and directed the screen version. Perc Westmore was the make-up artist.



Still 103—15c
Jack Carson

CAST

Mortimer Brewster	CARY GRANT
Jonathan Brewster	Raymond Massey
O'Hara	Jack Carson
Dr. Einstein	Peter Lorre
Elaine Harper	Priscilla Lane
Abby Brewster	Josephine Hull
Martha Brewster	Jean Adair
Teddy "Roosevelt" Brewster	John Alexander
Reporter	Charles Lane
Brophy	Edward McNamara
Gibbs	Edward McWade

SYNOPSIS

(Not for Publication)

Two sweet but crazy old ladies, Abby and Martha Brewster (Josephine Hull and Jean Adair), reside in a secluded section of Brooklyn Heights. They are consumed by a zany desire to end the existence of lonesome old men, lured into their home under the guise of renting them rooms. Their demise is accomplished by means of a friendly glass of elderberry wine liberally spiked with arsenic.

The ladies have three nephews. One—Teddy (John Alexander)—daft but harmless, lives with them in the belief that he is "Teddy" Roosevelt. The other two are Mortimer (Cary Grant) and Jonathan Brewster (Raymond Massey). Mortimer is sane (although a dramatic critic); Jonathan is criminally insane and in the hands of the law. Mortimer marries Elaine Harper (Priscilla Lane), pretty daughter of Rev. Harper (Grant Mitchell), next door neighbor of the Aunts Brewster.

Back in Brooklyn to break the news, Mortimer idly opens the window seat in his aunts' living room. It harbors a dead body. Horrified, Mortimer hears his aunts proudly admit that the corpse, "Mr. Hoskins," is their own handiwork. Shyly, they imply he is not the first.

The aunts plan to hold services for "Mr. Hoskins" and order "Teddy" to "Dig another lock for the Canal" (just as he'd dug eleven other locks in the cellar for "yellow fever victims").

Enter Jonathan and Dr. Einstein (Peter Lorre), his partner in crime and personal surgeon, who alters Jonathan's face at will. They have a "hot body" to dispose of.

Einstein discovers the newly dug grave in the cellar and tells Jonathan.

Feeling that he is "in," Jonathan tries to hide his corpse but is interrupted by Elaine, who, after waiting in vain for Mortimer, has come to find out where he is.

Before the evening ends, the insane Jonathan, fearing exposure, attempts to do away with Elaine and Mortimer. He binds and gags them in preparation for a somewhat spectacular demise. Into this confusion enter the local cop (Jack Carson), a thwarted playwright, Inspector Rooney (James Gleason), who recognizes Jonathan as a "wanted criminal" and Mr. Witherspoon (Edward Everett Horton), superintendent of the booby hatch, Happydale, who has come to fetch "Teddy" to the padded cell.

Happily for the future of Brooklyn's lonely old bachelors, the two ladies volunteer to accompany Witherspoon and "Teddy" to Happydale.

Before leaving, the Sisters Brewster inform Mortimer that he's not really their nephew at all, but an adopted ward. In indescribable relief at being free from the taint of Brewster bugginess, he rushes into Elaine's arms.

Running Time — 118 Minutes

PRODUCTION

Produced and Directed by Frank Capra. Screenplay by Julius J. and Philip G. Epstein from the stage play by Joseph Kesselring, which was produced by Howard Lindsay and Russel Crouse. Director of Photography, Sol Polito, A.S.C. Film Editor, Owen Marks. Art Director, Max Parker. Dialogue Director, Harold Winston. Sound by C. A. Riggs. Gowns by Orry-Kelly. Makeup Artist, Perc Westmore. Assistant Director, Russ Saunders. Unit Manager, Eric Stacey. Unit Publicist, Bob Fender.

'Arsenic and Old Lace,' Farce At Strand, Stars Cary Grant

(Prepared Review)

Trees, you may be interested to learn, are not the only things that grow in Brooklyn. Another flora which flourishes luxuriantly in the shadow of Steve Brody's famous Bridge is farce comedy, pure and unadulterated. Proving the point beyond all doubt is Warner Bros.' comedy hit, "Arsenic and Old Lace," which, with a cast headed by Cary Grant, Raymond Massey, Jack Carson, Priscilla Lane and Peter Lorre, opened last night at the Strand Theatre. Very much ado about Brooklyn and a handful of its zanier inmates, this new comedy hit is unreservedly recommended as the season's most effective gloom-chaser.

Murder and comedy, the ingredients from which the film is brewed, might appear at first glance to be an incongruous formula. But judging from the continuous laughter which marked the picture's initial screening last night, a better combination of clowning, suspense and frantic activity would be hard to find. Adapted from the Broadway stage success which ran for more than four years, "Arsenic and Old Lace" sets forth the collective careers of the Brewster family of Brooklyn, said careers showing an amazing propensity for murder.

The sweet little old Brewster sisters, Aunt Martha and Aunt Abby, are noted for their humane contributions to the community. Therefore it is only logical (to them) that they cannot bear to see men grow old and lonely, sans family, sans loved ones. Especially when a friendly glass of elderberry wine, liberally spiked with arsenic, can so quickly render said old men impervious to lonesomeness—or anything else.

Nephew "Teddy" Brewster, on the other hand, lives in a different world—one of his own devising—wherein he is under the happy delusion that he is the late President "Teddy" Roosevelt. Nobody bothers to correct him as it's quite convenient to use the Panama Canal "locks" he's forever digging in the cellar as burial ground for the aunts' growing list of corpses. To Teddy, every corpse is a yellow fever victim and the aunts, for two, are not going to argue about it.

The population of Brooklyn might have continued to be thus decimated were it not for another nephew, Mortimer Brewster, who unwittingly stumbles over corpse No. 12, in the window-box at the home of his Aunts Brewster. Newly married to lovely next door neighbor Elaine Harper, a pretty girl with absolutely no insanity in her family, Mortimer fairly flees from his bride's embrace, determined to have no part in introducing more mad Brewsters into the world.

Add to Mortimer's dilemma still another undesirable Brewster, his brother Jonathan, criminally insane, and recently escaped from the hands of the law to take up residence in peaceful Brooklyn, and you've some notion of the number of corpses that begin to pile up on the screen. With aunts and Jonathan vying for the family championship, it almost looks like the battle will end in a tie with twelve for each, until resourceful Aunt Abby produces a full baker's dozen under the agonized nose of nephew Mortimer. The mad fracas that results ends happily, incredible as it sounds, for all. But Mortimer's joy only equals his incredulity when he is advised



Still AL 75; Mat 201—30c
"DRINK AND BE MERRY—" A gruesome twosome are Raymond Massey, murderer extraordinary, and his assistant, Peter Lorre, as they toast Cary Grant, their prospective victim, in Frank Capra's blood-curdling comedy, "Arsenic and Old Lace," coming to the Strand Friday.

that he is not really a Brewster after all.

Any attempt by this reviewer to credit the picture's success to any single individual is eminently unfair. An inspired combination of excellent script, topnotch direction and consistently superior performances all contribute equally to make "Arsenic and Old Lace" an outstanding comedy. Cary Grant who, as Mortimer Brewster, plays his role for broad comedy, turns in an artistic and excruciatingly funny performance. Raymond Massey, as Jonathan—the Brewster with an amazing resemblance to Boris Karloff—will astound and delight his fans who remember his more serious characterizations of the past. Jack Carson, as a rookie cop with ambitions to become a playwright, adds another outstanding comedy performance to his already overflowing roster. The two Aunts Brewster are played by Josephine Hull and Jean Adair, who were recruited from the New York stage play to repeat their original characteri-

zations before the cameras. The wisdom of such a move is attested to by their unforgettable performances.

Others in the singularly top-notch cast include Priscilla Lane as the lovable, though unrequited bride; Peter Lorre as Dr. Einstein, henchman of Jonathan Brewster, and John Alexander as "Teddy" Brewster.

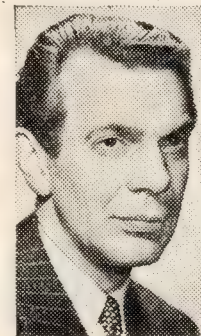
Frank Capra, veteran director of many of the screen's outstanding comedies ("It Happened One Night" and "Mr. Deeds Goes To Town," among them) was both producer and director of "Arsenic and Old Lace." Such is the expertness of his production and the genius of his direction that it's difficult for this reviewer to conceive of any other man who could have done as fine and funny a job of picture-making, given the same assignment.

The screenplay by Julius J. and Philip G. Epstein was based on the stage play by Joseph Kesselring as produced by Howard Lindsay and Russel Crouse.

2-Hour Makeup Disguises Massey in Karloff Role

Raymond Massey, who has played Abraham Lincoln so often that he won't sit in a theatre box seat, is portraying a horror man these days, and wants it known that it was a most painful experience.

Massey was selected by Warner Bros. as the ideal type to portray a maniacal killer in "Arsenic and Old Lace," the comedy hit starring Cary Grant, arriving Friday at the Strand.



Mat 110—15c
Raymond Massey

The pain arose when Massey had to don his grotesque make-up every morning, and skin it off at night. The operation took a full two hours, morning and night, requiring the

full time of three makeupmen.

Massey plays an international killer, one who jumps from Europe to Asia to Brooklyn, where we pick him up, as the crimes he commits make him "hot." With him travels Peter Lorre, a murderous little plastic surgeon, who changes his face for him at will.

Lorre and Massey visit Massey's two old aunts in a quiet section of Brooklyn, where they hope to dispose of a dead body they have in the rumble seat of their car. When we meet them, they've already accounted for twelve murders.

Complications arise in disposing of their body, however, when they learn that the two supposedly innocent old ladies have themselves knocked off twelve old gentlemen, and that there's no room in the house to accommodate even one more corpse.

CAPRA'S LETHAL FARCE OPENS AT STRAND LORRE SAYS FILM REFORM IS GREAT RELIEF

(Opening Day Reader)

The poisonous pranks of two lovable but distinctly piliated old maids are laughingly recounted in Warner Bros.' lethal farce, "Arsenic and Old Lace," starring Cary Grant, opening today at the Strand.

With a brilliant supporting cast including Raymond Massey, Jack Carson, Priscilla Lane and Peter Lorre, the film is based on the stage success of the same name by Joseph Kesselring, which ran for more than four years on Broadway under the production aegis of Howard Lindsay and Russel Crouse.

"Arsenic and Old Lace" is concerned with two Brooklyn Borgias, whose consuming passion is to murder their lonely male boarders. This they accomplish with the unwitting aid of an equally daft nephew, who thinks he's "Teddy" Roosevelt. The return of a second, and criminally insane nephew (wanted by the police) with still another corpse, adds to the complications. Discovery of what's going on by the only sane Brewster in the lot (a third nephew, who is a dramatic critic) brings matters to a head. Nevertheless, it all works out happily.

Produced and directed by Frank Capra, the screenplay was written by Julius J. and Philip G. Epstein. Perc Westmore was the make-up artist.

CARY GRANT IN NEW FARCE AT STRAND FRIDAY

(Advance Theatre Reader)

Nuttiness in Brooklyn is no novelty. Neither for that matter, is murder. But it remained for Warner Bros. to investigate the comic possibilities inherent in such a combination. The riotous result is to be seen in their blood-curdling comedy (does that sound incongruous?) "Arsenic and Old Lace," which stars Cary Grant and opens Friday at the Strand.

An excellent supporting cast includes Raymond Massey, Jack Carson, Priscilla Lane, Peter Lorre, and three members of the original stage company—Josephine Hull and Jean Adair, cast as two lovable but murderously mad old ladies, and John Alexander, who plays their nephew, "Teddy" Roosevelt.

The film was produced and directed by Frank Capra.



Still PL 15; Mat 109—15c
Peter Lorre

At present Peter Lorre is to be seen in Warner Bros.' comedy hit, "Arsenic and Old Lace," starring Cary Grant, currently at the Strand. The diminutive actor plays the role of Dr. Einstein, sinister accomplice of the criminally insane Jonathan Brewster (Raymond Massey). He is continually being kicked around and otherwise abused.

"It is one of the few times I have ever been on the 'taking' end," Lorre points out. "Generally, in most of my past pictures, I have been the one to 'dish it out.' And I might add," he confesses, "it's a distinctly welcome change. You try being sinister for years on end and then just see how good it feels to reform!"

How to Feel Welcome in Hollywood— Be Kissed By Cary Grant

Josephine Hull and Jean Adair, the two Broadway stars who enact the roles of insane murderesses in Warner Bros.' film version of "Arsenic and Old Lace," coming Friday to the Strand, arrived for work at Warner Bros.' studio a pretty nervous twosome.

Everything was strange to them; the huge sets, the brilliant lights and the formula of making movies.

Word was whispered about the company concerning their timidity and confusion until, finally, it got to Cary Grant, who star in the film.

Cary settled the matter in his own inimitable way.

Going up to the two, who play his aunts in the picture, he exclaimed: "Hello, Aunt Abby! Howdy, Aunt Martha!"

He then picked them up in his arms, gave them each a big hug and a resounding kiss, yelled "Welcome to Hollywood. We're all nuts here, too!"

They aren't nervous any more.

Raymond Massey Plays Horror Role in 'Arsenic and Old Lace'

Americans invariably think Raymond Massey is English and Englishmen think he's American. Actually, he is Canadian, has a deep interest in Latin-America, and an encyclopedic knowledge of the history of the United States, particularly during the Civil War.

It's only logical for the English to believe Mr. Massey is American as practically all of his characterizations on stage and screen have been typically American, from the cynical editor of "Five Star Final" to Abraham Lincoln in Robert E. Sherwood's Pulitzer Prize play, "Abe Lincoln in Illinois." Mr. Massey's latest and perhaps most typically American of all his characterizations is his role as "the man who looks like Boris Karloff" in Warner Bros.' comedy thriller, "Arsenic and Old Lace," starring Cary Grant, which comes to the Strand on Friday.

Born in Toronto, Canada, Massey was educated in non-spectacular style in Canadian schools, and does not recall ever having had an inordinate interest in the theatre. When he did take part in school dramatics, he explains, it was just "for the fun of it."

World War I cancelled the actor's plans for a general literary course at Toronto University. Instead, he enlisted in the Officers Training Corps, emerged as a captain of the Canadian Field Artillery, fought in France, and was wounded at Ypres. After a lengthy convalescence, he returned to active duty and was with the Army of Occupation in Siberia during the final months of the war. Strangely enough it was there that he became interested in the vocation which was to shape his post-war life. Motivated by sheer boredom, he organized a minstrel troupe among members of the regiment, directed it and himself played "end man."

After his release from the Army, Massey studied drama-turgy for a time at Oxford. But business in Toronto summoned and he was compelled to return there.

Acting, however, was much on his mind. One day in 1918 he met



GRUESOME TWOSOME—Raymond Massey, made up to look like Boris Karloff, and Peter Lorre, made up to look like himself, are the season's prize killer-dillers in Warners' comedy hit—"Arsenic and Old Lace"—coming to the Strand Friday.

American and English stage. Drew, impressed by Massey's voice and appearance, urged him to forget trade and to prepare seriously for an acting career. Drew suggested England as the better place to break into the theatre.

Five weeks later Massey had a job on the London stage. At the end of four years and a long series of plays, Massey had firmly established himself, participating in the ownership and management of London's Everyman Theatre and attracting nightly crowds by his stellar performance in Eugene O'Neill's American play, "In the Zone."

His first New York appearance was in a Norman Bel Geddes production of "Hamlet." In 1923 he returned to London and produced a number of plays in collaboration with Gladys Cooper. During this same period he was active in John Drew, veteran star of the

British films, appearing in "The Scarlet Pimpernel," "Drums" and many others. His first American film was "The Prisoner of Zenda."

While starring in Robert Sherwood's London production of "Idiot's Delight" in 1938, Massey received a cable request to come to New York for the title role of the new Sherwood play, "Abe Lincoln in Illinois." This play subsequently won the Pulitzer Prize, the unanimous acclaim of the critics and the patronage of a vast and flattering public. Massey left the play the following year to make the film version of the stage success. He has remained in Hollywood ever since, later signing a term contract with Warner Bros. Studio.

Besides "Arsenic and Old Lace," Massey's most recent Warners' pictures are "Dangerously They Live," "Desperate Journey" and "Action in the North Atlantic."

Trade Secret Revealed! Film Stairway Goes No Place

There is a stairway in Warner Bros.' screen version of the sensational New York stage success, "Arsenic and Old Lace," currently at the Strand, but, like all other motion picture stairways, it literally led to no place in particular.

It served as a convenient and photogenic location for Frank Capra, the film's producer and director, to show various members of his cast. Cary Grant, who is starred, Priscilla Lane and Raymond Massey went up and down these stairs at various rates of speed; Josephine Hull and Jean Adair, the two poisonous old ladies of the story, swished back and forth constantly in their old-fashioned finery and John Alexander, playing the role of the less-than-bright brother who thinks he is Teddy Roosevelt, charged up and limped down the steps time and again. The two old ladies and Mr. Alexander used to do the same thing on the stage.

Motion picture stairs usually

end in a hole in the ground under a sound stage if they go down or on a shivery little platform just big enough to hold the number of players involved in case the action calls for them to go up.

The house built for Capra's screen version of "Arsenic and Old Lace" was unusually complete for a motion picture set but was split between several stages, with the upper floor on one and the lower floor on another. In such an instance it was obviously impossible to reach one from the other by way of a single set of stairs. The one shown in the set of the lower floor went up as far as a platform. The one shown, in part, on the second floor set, came up from a hole in the ground below the stage floor. It accounted for another large patch on that stage floor when the picture was finally finished and the set dismantled. Most Hollywood sound stages are well sprinkled with such patches.

HUGE SET, 150 ELECTRICIANS, FOR STRAND FILM

Sol Polito, A.S.C., Frank Capra's cameraman for Warner Bros.' "Arsenic and Old Lace," currently at the Strand, had a lensman's holiday in shooting the comedy.

The huge "Arsenic and Old Lace" set used in excess of five hundred lighting units, including one hundred and twenty high-intensity arcs up high, necessitating full time use of one hundred and fifty electricians. On a back-drop using a full acre of canvas, were reproduced in miniature the lights of surface cars and automobiles crossing Brooklyn Bridge and the entire panorama of downtown New York with its multitude of office lights.

Cary Grant, starred in "Arsenic and Old Lace," heads a cast which includes Raymond Massey, Jack Carson, Priscilla Lane, Peter Lorre, Edward Everett Horton and James Gleason.

Loquacious Neighbors Say

'Nuts' In Twenty Lines

Apparently the play, "Arsenic and Old Lace," required explanation during its South American run. Friends of Cary Grant, who stars in Warner Bros.' screen version of the lethal farce, forwarded a handbill to the actor from the Astral Theatre, Buenos Aires. A printed footnote attempted to describe the mad role of "Teddy" Roosevelt, played on both stage and screen by John Alexander.

The note reads: "This person participates in the piece under the effect of a psychosis that makes him believe he is Theodore Roosevelt, ex-president of the United States from 1901-09, and a relative of the actual president of that country, Mr. Franklin D. Roosevelt."

"Theodore Roosevelt participated in a detachment in the war of Cuba, and the excavation of the Canal of Panama—with terrible epidemics that decimated the troops of workmen—which was one of the principal preoccupations of his government."

In other words, the man is nuts.

"Arsenic and Old Lace" is the current attraction at the Strand Theatre.

Directing Was Only Half Frank Capra's 'Arsenic' Job

Frank Capra spent half his time directing the members of the cast of Warner Bros.' "Arsenic and Old Lace," lethal farce now playing at the Strand, and the other half "frisking" them.

He had to "frisk" them constantly for concealed gags and bits of "business" with which each tried to steal scenes from the others.

Probably no greater collection of picture "thieves" was ever assembled in one picture than in "Arsenic and Old Lace." Not one actor in the cast trusted another.

If Cary Grant, who is starred, wasn't copping a scene from Raymond Massey, Massey was filching one from Priscilla Lane, while Jack Carson attempted larceny on the person of three New Yorkers—Josephine Hull, Jean Adair and John Alexander—imported from the Broadway stage play, on which the film is based.

As if these weren't enough to disarm, Capra had the double-barreled threat of one of the best actors who ever trod boards—Peter Lorre—who admits he probably knows more ways to cop scenes than any of his fellow-players.

It takes very little for one artist to steal a scene from another. Let's illustrate:

Suppose Cary Grant and Peter Lorre do a scene together. By rights—that is, by the standards of the script—the scene might honestly be called Cary's scene. At least, the dialogue, or major portion of it, is Cary's, and he has the "topper," or climaxing lines, to speak.

Very well. The scene goes smoothly, with Cary about to utter his choice lines to Peter, when, all of a sudden, Peter does something—anything—to distract attention from Cary in his moment of glory—and to transfer it to Peter.

Oldest, and at present most scorned, method of doing this is to "upstage" the actor with the choice lines. This means, simply,



Still AL 506; Mat 108—15c
Cary Grant

that Peter backs up in such a way that the camera catches only the back of Cary's head as he utters his lines.

More usual today is the "fidg-eting" method of stealing attention from fellow players. Thus, just at the moment Cary might be delivering his "punch line" to Peter, Peter might straighten his tie, or Cary's tie; or pull at the lobe of his ear, or tweak his nose—anything at all to switch the attention to himself, or at least to distract it from Cary.

Oddly enough, and you won't believe this, players don't get awfully mad at one another for filching scenes. Finally, as with the cast of "Arsenic and Old Lace," it develops into a downright game, and the cutter's shears take the hindmost.

But game or no, it isn't always the best thing for the picture. And that's where Frank Capra came in. As umpire, or guardian of the victims of the kleptomaniacs, he had to be constantly on the alert for pieces of "business" which weren't in the original script.

So when Raymond Massey made some innocent suggestions, like "Mr. Capra, don't you think it'd be a good idea if I cross over in front of Cary as he delivers his line?" Capra, just as innocent, had to be Johnny-on-the-spot with a good reason why it wouldn't work.

Of course he *could* say, "No, I don't think it'd be a good idea and I wish you guys would stop trying to steal each other's scenes." He could say it, and everyone would understand and no one would be hurt, but that's not the rule of the game in Hollywood. You have to be delicate about such matters, just as delicate as a Mack truck.

Bound and Gagged, Star Still A Problem

Cary Grant did his share (which was considerable) of scene stealing during the filming of Warner Bros.' "Arsenic and Old Lace," comedy hit now at the Strand.

For several days he had been trussed to a chair and tightly gagged while Raymond Massey and Peter Lorre made preparations to murder him. Nothing about him could move except his eyes.

Frank Capra, who produced and directed the film, was finally moved to remark: "Looks like we've got him where he'll behave at last."

To which an assistant replied: "That's what *you* think. Cary can still waggle those orbs. And he's doing more with them right now to cop scenes than ordinary actors can do with four hands and feet."

Grant, Starring in Strand Film, Was Early Vaudeville Performer

Men and boys visiting studios in Hollywood for the first time usually want to see "how pictures are made."

Women and girls, however, invariably want to "meet Cary Grant."

At least that was the experience of the guides on the Warner Bros. lot during the filming of "Arsenic and Old Lace," the riotous comedy hit now at the Strand.

Grant is a handsome actor with a profile, the kind of profile that has "wowed" the feminine sex for centuries. He is gallant in action and courtly in manner and his presence on the Warner Bros. sound stage where "Arsenic and Old Lace" was filming was a signal for a concerted movement on the part of women visitors in Southern California to storm the studio gates.

If Mr. Grant knew of this sudden and increased interest on the part of feminine fans, he gave no sign of his knowledge. He carried on as usual, debonair, charming, his lines always letter perfect, his spirits apparently high, his immunity to flattering glances unquestioned. He had keen acting competition in the cast of "Arsenic and Old Lace." In the supporting cast are Jack Carson, Priscilla Lane, Raymond Massey and Peter Lorre. He realized it. He worked hard.

Very few visitors get to see the sets and players of important pictures while they are in production. Delays at such times are costly. When people who did get on the set, particularly feminine visitors, asked to see or meet Mr. Grant—and nearly all of them did—he invariably acted pleased and honored and sent his caller away more secure in her conviction that he was her favorite actor than ever before.

All his many admirers seem to know that Cary Grant was born in England, ran away from home two times in his determination to become an actor, was brought to America as a youth of fifteen. He worked as a comedian at the Hippodrome in New York and then returned to England, where in the



Still AL 22; Mat 203—30c

OLD LACE minus the arsenic is exhibited by Josephine Hull and Jean Adair as they try to console their screen nephew, Cary Grant, in Warners' new comedy hit—Frank Capra's "Arsenic and Old Lace," coming to the Strand Friday.

course of the next two or three years he learned to sing.

Many asked Mr. Grant, while "Arsenic and Old Lace" was being filmed, when he expected to sing in a picture. He would answer only that he didn't sing in the present film and had no particular plans for a singing future in Hollywood.

It was his singing ability, however, which got him back to America and the American theatrical world. For several years he appeared on the New York stage in musical comedies. He sang twelve operettas during one summer for a St. Louis repertoire company.

Literally "tall, dark and handsome," Grant seems to have all it takes to make a popular screen star—the kind that ladies like to talk about. They like to talk to him, too, and he talks, animatedly, confidentially and rapidly, to them when the opportunity is

offered. He has the ability to make every woman think at the moment that he has eyes and ears for her alone.

Small wonder they like it. More wonder that their men folks resent him so little, recognizing in his easy-going manner, his ready wit and his friendly attitude to all that he is, after all, a "man's man," and consequently appeals to both men and women. Grant's corner on the set of "Arsenic and Old Lace" between "takes" was always crowded with members of the cast and crew—and that meant more men than women.

Grant is six feet two inches tall, weighs around 180 pounds, is lean, athletic in type, with black hair, brown eyes and a thoroughly sun-tanned look. It is worth any young lady's time and energy to come the three thousand miles across America just on an off chance that she may "meet Cary Grant."

GEORGE ARLISS' STAND-IN PLAYS IN STRAND FILM

George Atkinson, who was "stand-in" for George Arliss in his 15 American-made films, is appearing in a role of his own today.

It's not exactly a speaking part, nor has Atkinson much to do.

You see, he plays a corpse.

Atkinson, who "stood-in" for Arliss in such triumphs as "Disraeli," "The Green Goddess," "Old English," "The Man Who Played God" and "Richelieu," plays one of the twenty-five dead men in Warner Bros.' comedy hit, "Arsenic and Old Lace," now at the Strand. He's the only one of the twenty-five who is actually seen in the picture. The others are only talked about.

Adapted from the Broadway stage success by the same name, "Arsenic and Old Lace" stars Cary Grant who heads a cast including Raymond Massey, Jack Carson, Priscilla Lane and Peter Lorre.

'Sticks and Stones' Chant

No Help To Peter Lorre

Villains are sensitive things, really.

Consider Peter Lorre, whose cinematic record reads like a probation officer's report on the Gadarene swine.

On the set of "Arsenic and Old Lace" at Warner Bros. during the film's production, Peter found himself the center of all discussion when Director Frank Capra sought a proper epithet to be applied to the talented villain by hero Cary Grant. Capra and every member of his staff had a turn at experimenting with the line.

"Get out of here," suggested Capra, "and take your squirt with you."

"Call him a goblin," offered Grant. "Boob," "imbecile," "dope," "sap," "nincompoop," "jerk," were a few of the terms proposed in rapid-fire by others. In the midst of the animated discussion, a still small voice intruded. Said Lorre: "Do you mind if I step off the stage until you decide what you're going to call me?"

"Arsenic and Old Lace" is the current attraction at the Strand Theatre.

Jack Carson Convinces Dad That Acting Pays

The father-son relationship between Jack Carson, Sr., and his large offspring who became a motion picture star is much better now. After examining the business with a slide rule and a table of statistics, Father Carson has reversed his decision and agrees that actors should be paid.

Whether they get more or less than the \$25,000 a year limit is a problem that has players, ten-percenters and lawyers gnawing their knuckles and is another question entirely. Mr. Carson's original premise, advanced many years ago, was simpler. He was astonished to learn that actors were paid anything.

As for his son Jack, currently to be seen in Warner Bros.' comedy hit, "Arsenic and Old Lace," starring Cary Grant at the Strand, Father Carson professed total bewilderment. He said that any salary paid to his son constituted an indecency. Mr. Carson, Sr., is an insurance man.

His first statement on the subject was made more than ten years ago, long before Jack had begun to have leading roles in big pictures like Warner Bros.' "Make Your Own Bed" or the current "Arsenic." Young Jack did a turn at a Milwaukee vaudeville house. He danced and said quaint things. His father sat in the audience and seemed to enjoy the show. But when he came backstage, his first question was, "Son, when are you going to drop this foolishness and return to school?"

Jack patiently explained that he was being paid \$200 a week for his few minutes on the stage. He said there was money in show business, as any insurance man could plainly see. Mr. Carson, patient in turn, explained that money like \$200 a week for a mere kid was inflation, funny business, unsound economics, preposterous, and bound to fade like a Florida real estate boom.

He held to that theory for a long time, while son made the four-a-day circuits, finally broke into pictures, and began to lose

Ginger Rogers. Jack lost Ginger Rogers six straight times in as many pictures. Then he came to Warner Bros. and began to lose that studio's actresses until finally his luck turned and he won Jane Wyman in his first starring film, "Make Your Own Bed." During his ego-deflating days Jack was well paid.

"I think you should be," said Carson, Sr., "The Carsons were never like that, you know. What do you do with the money?"

Jack dug into a pocket and exhibited \$15.

"My weekly allowance," he said. "Annuities and insurance policies, house, savings account. That gets the rest. Business manager picks up my check for me and salts it away."

Carson Sr. sighed with relief. "Insurance," he said. "I'd never have believed it. Maybe there's a little sense in show business after all. Lot of actors do that?"

Jack told him most of them did, that most of them had business managers, that even villains, glamor girls, and guys who made a living losing girls to leading men were on a pretty sound business basis. He said that actors got up at 6 a. m. and worked all day. He proved he hadn't been inside a night club in five years.

"I never would have believed it," said Carson, Sr.

Own Tombstone

Almost Kills Him

As if there weren't already enough devilment in "Arsenic and Old Lace," Priscilla Lane, who plays opposite Cary Grant in the Warner Bros. picture currently at the Strand, added a trick or two of her own to the script during the film's production.

At one point the script called for Priscilla and Cary to play a catch-and-kiss love scene in a cemetery. Under Frank Capra's guidance, Priscilla dashed behind one headstone, then another, as Cary chased and finally caught her.

The chase proceeded as scheduled, with Cary finally overtaking Priscilla in front of an especially large headstone, when he prepared to administer eager kisses.

Instead of kissing her as directed, however, Cary let out a great howl and Priscilla burst into laughter.

Here's why:

Priscilla had arranged with the prop man to paint the name "Archibald Leach" on the headstone where the kissing was to occur.

Cary, whose real name is "Archibald Leach," saw the inscription for the first time when he was about to begin the love scene.



Still AL 545; Mat 102—15c
Jack Carson

Hollywood True Story Stranger Than Fiction

Twenty years ago, when Cary Grant was earning what passed for a living as a boy acrobat, he was stricken with rheumatic fever while appearing in Rochester.

Severely ill, Cary was unable to leave with the vaudeville troupe when it travelled to the next town.

Along came the new bill to the Rochester vaudeville house and in it an act starring Jean Adair, veteran show-comic.

Miss Adair, learning that a youthful actor, very sick, had been left stranded, visited the boarding house with fruits, candy and other gifts. She even arranged a little party for the lonesome lad on his birthday, January 18, 1921.

With the passing years, Cary Grant became a very big star in motion pictures. Miss Adair also did all right for herself on Broadway, but in a much less spectacular way.

Recently the same Jean Adair, brought out from New York to reenact her role in Warner Bros.' screen version of "Arsenic and

Old Lace," the comedy hit currently at the Strand, was "introduced" to Cary, star of the picture, on the set by Frank Capra, the producer-director.

Almost at once she began telling him how proud she was to be in the same picture with him and what a fan of his she's been for years.

"You don't remember me, do you?" he asked.

She said she'd never met him before.

Grant then reminded her of the incident in Rochester.

Miss Adair recollected that she had taken fruit and flowers to a young acrobat, but she'd forgotten his name.

"He was a very nice boy, I recall," she said, "and very grateful."

Cary reached over and kissed the old lady.

"He's still gateful, Miss Adair," he said.

And thus ends one of the most beautiful true stories to come out of Hollywood in many a year.

Practical Joke Proves Impractical

It started as a practical joke by Jack Carson, but it was anything but funny to Raymond Massey, the victim.

Between scenes during the filming of Warners' "Arsenic and Old Lace," in which Jack plays a dumb cop, he got the idea of fastening his handcuffs to Massey's wrists.

Carson told Massey to put his arms behind his back and he'd show him a trick. Massey did so, and Carson slipped on the bracelets.

A second later, Frank Capra, who produced and directed the film, called the actors in for a scene. When Carson was unable to unlock the handcuffs because of their antiquity and abundant rust, Massey had to play the close-up with his hands behind his back. Eventually the cuffs were hack-sawed apart by studio craftsmen.

"Arsenic and Old Lace," which stars Cary Grant, opens Friday at the Strand.

JAMES GLEASON LUCKY SEVENTH IN CAPRA FILM

When James Gleason, the seventh member of Frank Capra's "stock company," joined the cast of "Arsenic and Old Lace" at Warner Bros., the film finally went into production. It is Capra himself who kiddingly refers to a batch of veteran actors often used in his pictures as his "stock company."

The seven to be seen in his latest picture which is the current attraction at the Strand, are Gary Owen, Edward Everett Horton, Hank Mann, Gleason, Charles Lane, Grant Mitchell and Jack Carson.

Owen was a reporter in "Meet John Doe." Horton was the archeologist in "Lost Horizon." Mann was another reporter in "Doe." Gleason was a managing editor in the same picture. Lane, who has been in nearly all of the Capra films, was a crooked lawyer in "Mr. Smith Goes To Washington." Grant Mitchell was a Senator in "Mr. Smith," while Jack Carson, as a reporter in the same picture, was playing his first film role.

In "Arsenic and Old Lace," Owen is a newspaper reporter, Horton is superintendent of a hospital for the insane, Gleason is a detective of police, Lane is a reporter, Mitchell is a minister and Carson is a rookie cop.

This is the first Capra picture for Cary Grant who is starred, and Priscilla Lane. It also marks the initial effort for Capra by Raymond Massey, Peter Lorre and the three New York importees for the picture—Josephine Hull, Jean Adair and John Alexander.

Actor Gets Paid For Thinking He's Roosevelt

Insane hospitals the country over are filled with the mentally fogged who honestly believe they are the late President Teddy Roosevelt.

But John Alexander is the only living person to be paid for thinking so. John thought so for nearly a year, counting rehearsal time, for his role in "Arsenic and Old Lace" on Broadway.

He continued to think so for very good Warner Bros. Hollywood money, for Frank Capra's screen version of the play, currently playing at the Strand Theatre.

When not before footlights or cameras, John Alexander thinks he's just plain John Alexander. But whenever the curtain rose or Capra yelled "Action!" Alexander was dead positive he was Teddy Roosevelt. Maybe that's why he's so convincing in the role.

Alexander got into the picture, in which nearly everyone but Cary Grant and Priscilla Lane is stark, raving mad, by deliberately turning his back on Hollywood.

"Lord knows I wanted to crash the movies," he says today. "For ten straight summers and one whole year I hounded casting offices and studios until I'm sure I became anathema to talent scouts."

"During that time I did manage to land a couple of small roles as sheriff this or that, but I finally became certain that Hollywood wanted no part of me or my services. I returned to New York and, through my friendship with Howard Lindsay, co-producer of "Arsenic and Old Lace," was given an opportunity to read the role of 'Teddy.' We went into rehearsals in November and opened in Baltimore the next month. The play settled down to a solid run on Broadway and the

rest is history. I left the New York production to appear in the film."

Alexander hasn't always played daffy characters. Starting in Cincinnati stock, he played in support of Margaret Anglin in two Shakespearean productions, then joined Robert B. Mantell's Shakespearean troupe in 1916, remaining with it for twelve years.

During this time Alexander essayed more than sixty Shakespearean roles, including Macbeth, Hamlet, Shylock, Orlando, Mark Anthony and Mercutio. With Mantell's death, he kept right on with his classical interpretations, touring the country for the next three years opposite Genevieve Hamper in still more Shakespeare.

Finally, when even he had had enough of the Bard, he tackled the tough job of establishing himself in modern vehicles. His first Broadway success was as the dumb Greek wrestler in "Swing Your Lady"—a part written especially for him. Because of this, it came as a more than mild shock when Hollywood said he wasn't the type to do the part in films.

Alexander did "Swing Your Lady" in 1936. Then came "All the Living" for a year, followed by another year with "Kiss the Boys Goodbye." Again he thought he'd crash Hollywood via the screen version of this last-named play, but by the time the film went into production, Heywood Broun, the character Alexander portrayed, had died. Hollywood rightfully thought it would be in bad taste to include his characterization, so John stayed on Broadway for a year's run of "Morning's At Seven," followed by "Arsenic and Old Lace," the lucky third of his Broadway hits to be filmed.

Cat Succumbs To Movie Life

Sir Thomas is a cat that not only looks at a movie queen but performs tricks for one.

A film thespian in his own right, Sir Thomas reserves the right to be temperamental. He objected strenuously, for example, to riding on a miniature trailer for a scene in "Arsenic and Old Lace," Warner Bros.' comedy hit starring Cary Grant, currently at the Strand Theatre.

Priscilla Lane, who plays opposite Cary Grant, has a way with cats (she has five feline pets of her own), and saved the day by volunteering to act as Sir Thomas' training "chauffeur." She did so well that Sir Tom not only did his scenes without complaint but rode from stage to stage on the Warner Bros.' lot on the trailer.

ACTOR LOSES TWELVE POUNDS MAKING FILM

John Alexander is one New York actor who wants to go on record that making movies is tougher than working on the stage.

Alexander, currently to be seen in Warner Bros.' "Arsenic and Old Lace," starring Cary Grant at the Strand, plays the "Teddy" Roosevelt role in the film. He is called upon to charge up and down a big staircase in the belief that it is San Juan Hill.

After the film had been in production for six weeks, the actor, who had kept count of the number of times he had rushed up the stairs—disclosed that he had charged one hundred and seventy-six times, losing twelve pounds.



BORGAS FROM BROOKLYN—Josephine Hull and Jean Adair are the two sweet little old ladies who supply both the Arsenic and the Old Lace in Warners' comedy hit, Frank Capra's "Arsenic and Old Lace," coming to the Strand Friday. Cary Grant is starred.

ACTRESS GETS QUARTER BACK AFTER TEN YEARS

Ten years ago, when Priscilla Lane was struggling with the intricacies of the time-step, with an eye toward landing in vaudeville, she had a crush on a Hollywood newcomer named Cary Grant.

Forthwith, she and her sister, Rosemary, between them scraped up twenty-five cents and sent it to Cary's studio, together with a request for an autographed picture.

Something happened to their note, and their twenty-five cents, evidently, because they received neither photo nor autograph.

But recently Priscilla had vengeance.

She finally met Cary, after she was cast opposite him in Warner Bros.' comedy hit, "Arsenic and Old Lace," arriving Friday at the Strand. Priscilla took her courage in hand, strode up to the good-looking actor, recounted her story and ended with: "So you owe me a quarter. How about it?"

Priscilla got the quarter. Cary got a good laugh.

FILM VILLAINY TOO REAL FOR HER COMFORT

So far as Priscilla Lane is concerned, Raymond Massey and Peter Lorre are a couple of guys who play altogether too rough.

Priscilla had to play a scene with Massey and Lorre in Warner Bros.' comedy hit, "Arsenic and Old Lace," now at the Strand, in which she was supposed to be severely manhandled. The two men portray maniacal murderers.

The following day, Priscilla discovered that they had played their parts altogether too well. Two badly sprained arms, a turned wrist and a mass of body bruises were the sad evidence. Following a general taping and patching by Warner Bros.' first aid men, Priscilla doggedly reported for more of the same under Frank Capra's realistic direction.

The film, which is based on the Broadway stage success of the same name, stars Cary Grant.

MAN OR MOUSE? THIS FILM VILLAIN DOESN'T KNOW

Raymond Massey thought Cary Grant should call Peter Lorre a "sap."

Frank Capra thought "baboon" was better.

Cary Grant said the best description was "stand-in."

And Peter Lorre just stood by and took it.

It was for a scene in Warner Bros.' "Arsenic and Old Lace," comedy hit now playing at the Strand, starring Cary Grant.

Cary was trying to order Raymond Massey, a maniacal killer, and Peter, his henchman, from his house.

"Get out of here, you slug," he told Massey, "and take that () with you," indicating Lorre.

Inside the parentheses was to go the word best describing Lorre as a low-life.

Capra thought the country at large wouldn't know what "stand-in" stood for, and besides, stand-ins are anything but low-life individuals.

They didn't use it. And they didn't use "sap" or "baboon" either.

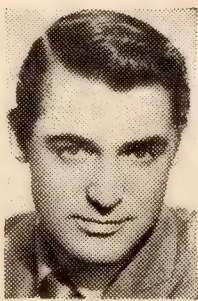
They used "mouse."

Peter Lorre, when told that word best described him, just continued to stand there meekly taking it.



Still RM 2; Mat 107—15c Raymond Massey

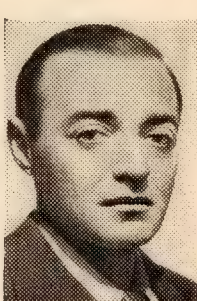
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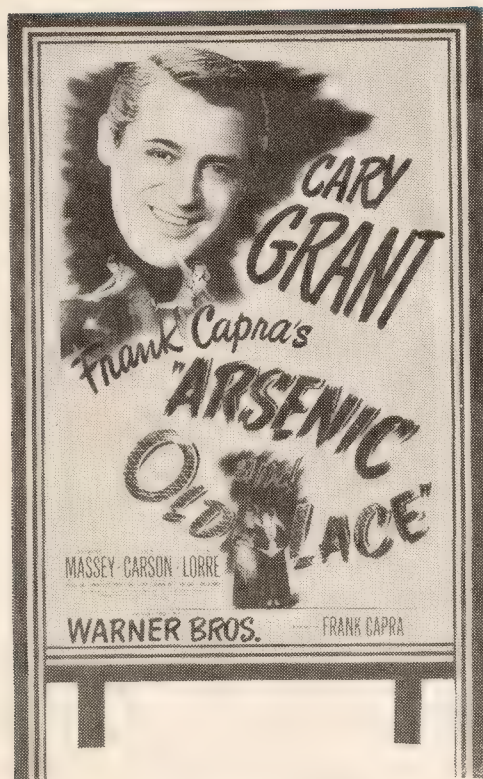
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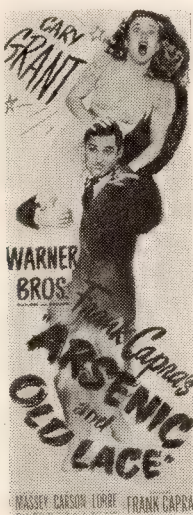
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HOLLYWOOD GOSSIP REVIEW AMUSEMENTS Hollywood Today Hollywood Highlights PLAY PUBLICITY MOVIES AMUSEMENTS Theater the Theaters In Hollywood

Riotous 'Arsenic and Old Lace' Coming to Strand Theatre Friday

(Advance Theatre Story)
 Don't try to be funny until you are an accomplished student of the drama. This has long been the counsel advanced by theatrical directors, who hold, from sound experience, that good comedy is far more difficult to achieve than drama.

Advice to the contrary notwithstanding, some time back the Messrs. Howard Lindsay and Russel Crouse took Joseph Kesselring's "Arsenic and Old Lace," originally written as a straight melodrama, and turned it into an hilarious comedy hit which ran on Broadway for over four years. The fact is even Kesselring didn't know about the transition until opening night.

In short order, the perspicacious Warner Bros. had purchased the film rights to the play and had put to work on the screen adaptation two masters of the art of screen writing—that inimitable team—twins Julius J. and Philip G. Epstein. With ever-increasing consistency they further arranged with veteran film-maker Frank Capra to produce and direct the screen version of the comedy. The riotous result, retaining the original title of "Arsenic and Old Lace," stars Cary Grant and comes to the Strand on Friday.

The film version has jettisoned the top of the stage play's bit, completely reversing the romantic situation, thus creating even more laughs than originally. On the screen the story opens with Cary Grant (Mortimer Brewster) and Priscilla Lane (Elaine Harper), the pretty girl next door, being married in that Hall and the couple's secondary aces from the supposition that Grant is the victim of hereditary insanity. Everything works out satisfactorily, however, when the Brewster sisters reveal that Mortimer is not really their nephew but the son of a chief on an ocean liner—or, as he calls himself, "a son of a Sea Captain."

Josephine Hull and Jean Adair, members of the original New York stage cast, again play the two lovable but completely daffy aunts. John Alexander appears again as "Teddy" Roosevelt, his part in the stage play.

Other members of the excellent supporting cast include Raymond Massey in a Boris Karloff type of role; Peter Lorre, as his sinister accomplice, Jack Carson, at the top; O'Hara; James Gleason as Inspector Rooney; Edward Everett Horton as Mr. Witherspoon, superintendent of the booby hatch; Happpydale; Edward McNamara, Edward McWade and Charles Lane.

Perc Westmore was the film make-up artist.

Don't miss special Cary Grant feature on page seven in this great book.



Still ALIVE, Mr. 204—Is involved in doing both hilarium and eerie at his Brooklyn home, in Warner Bros. comedy hit "Arsenic and Old Lace," coming to the Strand on Friday.

'Arsenic and Old Lace' Now at Strand Theatre

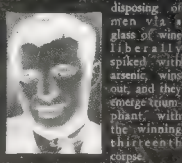
(Current Theater Story)

Off the record, they get away with murder at Warner Bros. Not one murder, either, but twenty-five!

They're all in "Arsenic and Old Lace," a comedy, if you please, which deals with killings, madness and love, and which is confidently intended to slay audiences with laughter when it arrives at the Strand Theatre Friday.

Briefly, it deals with Cary Grant's two mad maiden aunts, and their frenzy to kill more old gentlemen than Cary's brother, Raymond Massey, has already killed.

For most of the film, aunts and nephew go along neck and neck, with twelve corpses accounted for apiece. It's only in the stretch that the ladies' fine capacity for



Old 105-77—Jack Carson.

So is Massey. And so is a character who wanders in and out of the film under the pleasant misapprehension that he is President "Teddy" Roosevelt.

It's through such confusion as this that Cary, freshly married to Priscilla Lane, tries and tries to stabilize his marriage.

The excellent cast includes three members of the original stage company—Josephine Hull and Jean Adair, as the zany aunts (Abby and Martha Brewster), and John Alexander, the bugle-toting "Teddy" Roosevelt.

Sinister Peter Lorre plays Dr. Einstein, accomplice of the criminally insane and murderous Jonathan Brewster (Raymond Massey) and Jack Carson is cast as a sensitive cop with playwrighting ambitions.

Other outstanding players in the film are James Gleason as Inspector Rooney; Edward Everett Horton as Mr. Witherspoon, superintendent of a much-needed booby hatch; Happpydale; Edward McWade, Edward McNamara and Charles Lane.

The film was adapted by Julius and Philip H. Epstein from the successful New York stage play. Frank Capra produced and directed the screen version. Perc Westmore was the make-up artist.

CAST	
Mortimer Brewster	CARY GRANT
Jonathan Brewster	Raymond Massey
O'Hara	Jack Carson
Dr. Einstein	Peter Lorre
Elaine Harper	Priscilla Lane
Abby Brewster	Josephine Hull
Martha Brewster	Jean Adair
Teddy "Roosevelt" Brewster	John Alexander
Reporter	Charles Lane
Brophy	Edward McNamara
Gibbs	Edward McWade

SYNOPSIS (Not for Publication)

Two sweet but crazy old ladies, Abby and Martha Brewster (Josephine Hull and Jean Adair), reside in a secluded section of Brooklyn Heights. They are consumed by a zany desire to end the existence of lonesome old men, lured into their home under the guise of renting them rooms. Their demise in accomplished by means of a friendly glass of elderberry wine liberally spiked with arsenic.

The ladies have three nephews. One—Teddy (John Alexander)—daff but harmless, lives with them in the belief that he is "Teddy" Roosevelt. The other two are Mortimer (Cary Grant) and Jonathan Brewster (Raymond Massey). Mortimer is sane (although a dramatic critic); Jonathan is criminally insane and in the hands of the law. Mortimer marries Elaine Harper (Priscilla Lane), pretty daughter of Rev. Harper (Grant Mitchell), next door neighbor of the Aunts Brewster.

Back in Brooklyn to break the news, Mortimer idly opens the window seat in his aunts' living room. It harbors a dead body. Horrified, Mortimer hears his aunts proudly admit that the corpse, "Mr. Hoskins," is their own handiwork. Shyly, they imply he is not the first.

The aunts plan to hold services for "Mr. Hoskins" and order "Teddy" to "Dig another lock for the Canal" (just as he'd dug eleven other locks in the cellar for "yellow fever victims").

Enter Jonathan and Dr. Einstein (Peter Lorre), his partner in crime and personal surgeon, who alters Jonathan's face at will. They have a "hot body" to dispose of.

Einstein discovers the newly dug grave in the cellar and tells Jonathan.

Feeling that he is "in," Jonathan tries to hide his corpse but is interrupted by Elaine, who, after waiting in vain for Mortimer, has come to find out where he is.

Before the evening ends, the insane Jonathan, fearing exposure, attempts to do away with Elaine and Mortimer. He binds and gags them in preparation for a somewhat spectacular demise. Into this confusion enter the local cop (Jack Carson), a thwarted playwright, Inspector Rooney (James Gleason), who recognizes Jonathan as a "wanted criminal" and Mr. Witherspoon (Edward Everett Horton), superintendent of the booby hatch, Happpydale, who has come to fetch "Teddy" to the padded cell.

Happily for the future of Brooklyn's lonely old bachelors, the two ladies volunteer to accompany Witherspoon and "Teddy" to Happpydale.

Before leaving, the Sisters Brewster inform Mortimer that he's not really their nephew at all, but an adopted ward. In indescribable relief at being free from the taint of Brewster bugginess, he rushes into Elaine's arms.

Running Time—118 Minutes

PRODUCTION

Produced and Directed by Frank Capra. Screenplay by Julius J. and Philip G. Epstein from the stage play by Joseph Kesselring, which was produced by Howard Lindsay and Russel Crouse. Director of Photography, Sol Polito, A.S.C. Film Editor, Owen Marks. Art Director, Max Parker. Dialogue Director, Harold Winston. Sound by C. A. Riggs. Gowns by Orry-Kelly. Make-up Artist, Perc Westmore. Assistant Director, Russ Saunders, Unit Manager, Eric Stacey. Unit Publicist, Bob Fender.

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FROM STAGE SENSATION /
TO BOOK SENSATION /
TO SCREEN SENSATION /

CARY GRANT

IN FRANK CAPRA'S

ARSENIC AND OLD LACE

RAYMOND MASSEY

JACK CARSON + PETER LORRE



PRODUCED BY EDWARD EVARETT MONTGOMERY
DIRECTED BY FRANK CAPRA

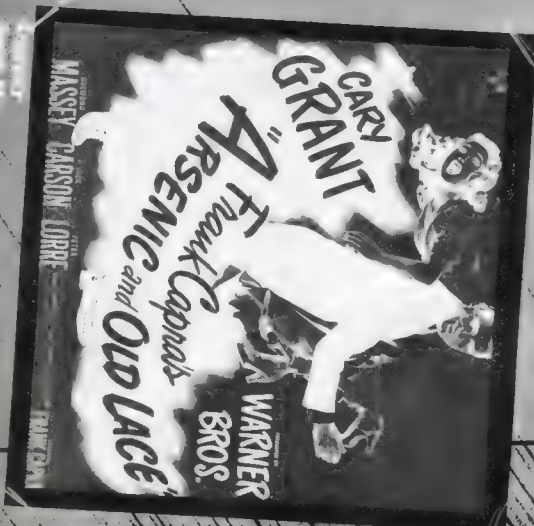
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in Frank Capra's

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RAYMOND MASSEY • JACK CARSON • PETER LORRE

PRISCILLA LANE • EDWARD EVERETT HORTON • JAMES GLEASON
JOSEPHINE HULL • JEAN ADAIR • JOHN ALEXANDER


AND

Never such singin' dancin' Danny Kaye-pers!

DANNY KAYE
the **Inspector General**



WARNER BROS.
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WITH **WALTER SLEZAK** • **BARBARA BATES** • **ELSA LANCHESTER** PRODUCED BY **JERRY WALD** DIRECTED BY **HENRY KOSTER** 

Screen Play by Philip Rapp and Harry Kurnitz • Suggested by a Play by Nikolai Gogol
Lyrics and Music by The Associate Producer SYLVIA FINE • Musical Direction and Incidental Score by Johnny Green

CAST

Mortimer Brewster	CARY GRANT
Jonathan Brewster	Raymond Massey
O'Hara	Jack Carson
Dr. Einstein	Peter Lorre
Elaine Harper	Priscilla Lane
Abby Brewster	Josephine Hull
Martha Brewster	Jean Adair
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A WOW

THE Film DAILY

GOOD NEWS DEPARTMENT

★ "ARSENIC AND OLD LACE" and "THE INSPECTOR GENERAL," WB pictures being re-released by Dominant Pictures Corp., is breaking all records at the Symphony Theatre, Broadway and 95th Street. On the basis of the first five days' business, gross for the week will be \$12,000. Duo will be held over for at least an additional week, through the Labor Day week-end, and possibly longer.



'Arsenic and Old Lace'

(Current Theatre Story)

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disposing of men via a glass of wine liberally spiked with arsenic, wins out, and they emerge triumphant, with the winning thirteenth corpse.

They're insane, of course

So is Massey. And so is a character who wanders in and out of the film under the pleasant misapprehension that he is President "Teddy" Roosevelt.

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Jack Carson

OF A DOUBLE BILL

2 of the GREAT CHAMPIONS OF ALL TIME!



Riotous Danny Kaye Is 'The Inspector General'

Danny Kaye sweeps the screen in a riotous display of song and dance, clowning, and just plain acting, bringing his amazing versatility into full swing for Warner Bros.' long-awaited film, "The Inspector General." The film, photographed in color by Technicolor, opens at the Theatre.

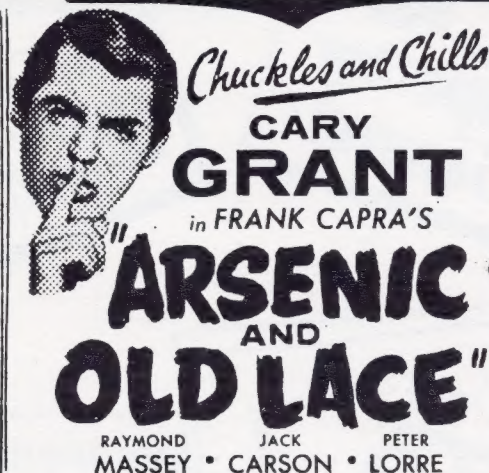
"The Inspector General" is the play Danny Kaye has long wanted to make into a picture. Its theme of mistaken identity gives the talented entertainer his greatest chance at nonsense with a kick in it.

Portraying a not-too-smart barker in Walter Slezak's gypsy medicine show, Danny is forced out of town by victims of Slezak's nefarious business methods. He finds refuge in a graft-

ridden village whose mayor mistakes him for the expected Inspector General and gives him a royal welcome. When Slezak shows up, anticipating a share in Danny's good-fortune, the fireworks begin, never waning right up to a smashingly funny climax.

Musical highlight of the comedy is the "Soliloquy For Three Heads," a quartet sung by the four heads of the one Danny Kaye. Sylvia Fine wrote the score, one of the most novel and unusual ever attempted on the screen.

Walter Slezak, Barbara Bates, Elsa Lanchester and Gene Lockhart round out the cast of "The Inspector General," directed by Henry Koster and produced by Jerry Wald.



DANNY KAYE

in his great
LAFF HIT!

and
**the
Inspector
General**



THE STORY

(Not for Publication)

Danny Kaye is a well-meaning stooge for Walter Slezak's gypsy medicine show. When irate townspeople force them out of business, Danny flees to Brodney, a graft-ridden village of which Gene Lockhart is the mayor. There Danny is mistaken for the Inspector General who has been authorized to dispose of grafting public servants. He is royally welcomed at the mayor's home where he meets lovely Barbara Bates. Slezak shows up and joins forces with Danny, hoping to share in the expected loot. When Danny suddenly turns honest, Slezak plans to blackmail the mayor and murder his former stooge. However, Barbara foils the plot by warning Danny. When the real Inspector General arrives, he has the imposter thrown in jail. But Slezak steals his credentials. This time, the real Inspector General is jailed. Danny, in a surprise move, admits his part in the impersonation. The real Inspector General is so impressed with Danny's honesty that he makes him the new mayor of Brodney. Barbara, of course, becomes the mayor's wife.

(Running Time: 102 Minutes)

THE PRODUCTION

Produced by Jerry Wald. Music and Lyrics by the Associate Producer, Sylvia Fine. Directed by Henry Koster. Screen Play by Philip Rapp and Harry Kurnitz. Suggested by a Play by Nikolai Gogol. Photography by Elwood Bredell, A.S.C. Art Director, Robert Haas, Film Director, Rudi Fehr. Sound by C. A. Riggs. Set Decorator, Fred M. MacLean. Choreography by Eugene Loring. Special Effects by Edwin Dupar, A.S.C. Musical Direction and Incidental Score by Johnny Green. Technicolor Color Director, Natalie Kalmus; Associate: Mitchell Kovaleski. Makeup Artist, Perc Westmore. Costumes by Travilla. Assistant Director, Art Lueker. Unit Manager, Al Alleborn.



THE CAST

Georgi	Danny Kaye
Yakov	Walter Slezak
Leza	Barbara Bates
Maria	Elsa Lanchester
The Mayor	Gene Lockhart
Kovatch	Alan Hale
Col. Castine	Walter Catlett
Inspector General	Rhys Williams
Telecki	Benny Baker
Lazlo	Norman Leavitt
Gizick	Sam Hearn
Izzick	Lew Hearn
Gregor	Nestor Paiva
Burbis	Byron Foulger
A Lieutenant	Lennie Bremen

2 of the GREAT CHAMPIONS OF ALL TIME!

Chuckles and Chills

CARY GRANT
in FRANK CAPRA'S
"ARSENIC AND OLD LACE"

DANNY KAYE
in his great
LAFF HIT!
the Inspector General

JACK CARSON • PETER LORRE

DANNY KAYE
the **Inspector General**
from WARNER BROS.

WITH WALTER SLEZAK • BARBARA BATES • ELSA LANCHESTER
PRODUCED BY JERRY WALD
DIRECTED BY HENRY KOSTER

Screen Play by Philip Rapp and Harry Kurnitz • Supplied to Film by Warner Bros.
Licensed Music by The Associated Producer SYLVIA FINE • Musical Direction and Incidental Score by Johnny Green

WARNER HIT! HIT! HIT!

CARY GRANT
in FRANK CAPRA'S
ARSENIC and OLD LACE

with JACK CARSON • PETER LORRE
Directed by **FRANK CAPRA**
PRISCILLA LANE • EDW. EVERETT HORTON
JAMES GLEASON • JOSEPHINE HULL
JEAN ADAIR • JOHN ALEXANDER

Screen Play by Julius J. and Philip G. Epstein • From the Stage Play by Joseph Kesselring • Produced by Howard Lindsay and Russel Crouse • Music by Max Steiner

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RAYMOND MASSEY

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It's here!
IT'S here!

IT'S HERE! HIT! HIT!

WARNER HIT! HIT! HIT!

WARNERS' FUNNIEST!
FROM THE 4-YEAR RUN STAGE PLAY!

CARY GRANT
in Frank Capra's
ARSENIC and OLD LACE

with RAYMOND MASSEY • JACK CARSON
PETER LORRE Directed by **FRANK CAPRA**
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WARNER BROS. Comedy Kays!

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CARY GRANT
in Frank Capra's
ARSENIC and OLD LACE

DANNY KAYE
Shoots the works in
the **Inspector General**

such songs! such Dancing! Such Fun!

WARNER BROS. All-time Comedy Kays!

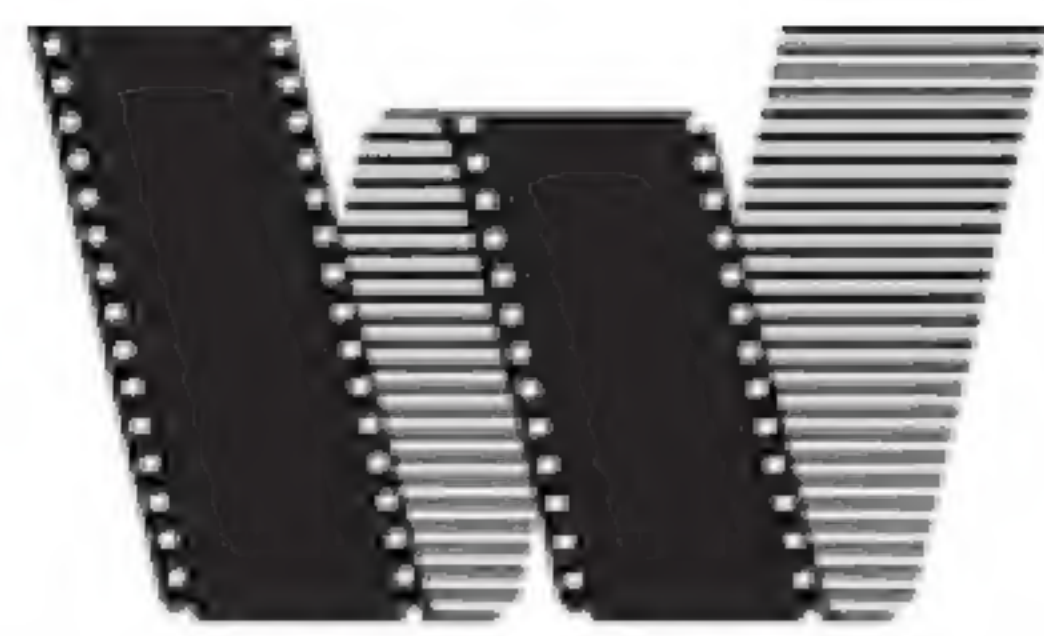
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